



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

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Newsletter No 19 2009

Presidents Report

NZSAG Conference MARK THE DATES IN YOUR DIARY NOW October 23 -25, 2010

The 2010 conference, a celebration of NZSAG's 30 years of history, will be held in Auckland over **Labour weekend October 2010**. We are planning for the conference to start with registration on the Friday with the main conference commencing on the Saturday and concluding on the Monday. The plan is to have an integrating range of lectures and demonstrations and workshops covering as many aspects of glass working as we can manage. We have identified a number of potential exciting overseas speakers and are extending invitations.

The launch of the book "Glass Art – New Zealand Glass 30 years on" will take place during the conference.

NZSAG Glass Book

The images and most of the text has been delivered to the publishers. We have about 110 artists involved covering a wide range of techniques and styles. A considerable amount of work has gone into getting the images and text together and providing the publisher with a basic plan of what we are expecting. It is now up to the designers to work through the images and layout to come up with something that works as a whole. When the design process is complete we will be sending proofs of the artist's page so that any errors, omissions can be corrected. When the proof pages are sent we will be nominating a time frame in which we need the replies.

Royal Easter Show 2010 April 2010

The schedules for the Royal Easter show will be available at the end of the month. Artists who have entered in the last three years should receive a copy of the schedule in the mail. Others will be able to download off the web www.royaleastershow.co.nz or email the Show Gaylene@asbshowgrounds.co.nz and be sent a copy in the mail.

For 2010 there are three classes for Glass art: Decorative and Sculptural Glass, Wearable Glass and noncompetition glass. Entry of a piece into the Non-competitive glass requires entry of at least one piece into one of the other classes.

We need helpers to man the display over the show days and also would like someone to act as coordinator for the show. At present I have been attending the monthly Art Committee meetings but if someone is prepared to become the Glass Coordinator for the show would be very pleased to pass all responsibility to them. Please let me know. I am unable to be involved over the Easter weekend next year so we definitely need someone. Email me : GlassPres@gmail.com.

The Last Bubble:

Many of you will have seen the article in the New Zealand Listener (October 24-30, 2009) by Douglas Lloyd Jenkins (DLJ), manager of Hawkes Bay Museum and Gallery in which he makes some critical statements about NZSAG and the contemporary glass movement. Some of his views are correct but others seem to be raised merely to promote debate. There are some factual errors in the article and I wonder where he has obtained some of the information.

He considers that the Contemporary glass scene is “overpopulated, overproducing and overpromoted with apparently no interest in self regulating ...in danger of imminent collapse.” He goes on to question whether works other than that of iconic names such as Nash, Robinson is really an art investment and asks what is being done to protect the investors. Although there a number of artists the objects are generally sold as pieces to be appreciated and I suspect that very few of the artists or for that matter buyers would consider their works as an investment in the way they may think of a Picasso. Surely the investors should be free to make their choices not be guided (misguided) by the comments of “critics”, or “curators” who sometimes appear to have very uninformed views of art. Some of the recent selections of prize winners in art competitions clearly illustrates the strange mental processes of some art critics and curators.

The fact that “works by beginner and hobby artists attracting prices in the thousands” suggests that they are producing works that are attractive and appealing to the buyers. It is a discretionary spend and few if any would be being purchased in the hope of large capital gains. Galleries help drive up prices by the levels of commission charged.

Wanganui Glass Week comes in for a bit of stick in appearing to claim to be a nationally important glass event. It is held in the city where there is the only Tertiary institution with a programme devoted to Glass is located but I agree with Douglas Lloyd Jenkins that although it attracts a lot of attention it is not a National event. Wanganui does need to increase its total glass profile if it is to be the centre of excellence. Its artists need to be part of the national body and should not see that being in the Wanganui Glass Group is sufficient. Promotion of the local artists is admirable but does not make a national event. The Looking Glass exhibition being mounted by the Sarjeant Gallery is a step in the right direction but still a small scale.

DLJ refers to the pottery’s fall from grace in the 1980s but I cannot image any doctor or layer considering discarding their career to pursue their glass art and expect to match their professional salaries. Those who make the transition seem to change lifestyles and get by on a much lower financial return and thrive on the uncertainty of an artist’s life.

According to DLJ there are barely more than half a dozen established artists and perhaps the same number of younger ex-polytechnic artists who have shown talent but have yet to prove longevity. It seems to me that some of those whom DLJ considers as established artists have moved on to production of pieces that showcase their name and are commercial pieces. Obviously this is a financially viable mode. Younger artists (younger in terms of years of experience) will naturally need to wait for many years to prove their longevity. In all forms of art it seems that many artists are not fully recognized until after their death but their artworks may have been enjoyed by many along the way. They may not have appealed to curators or critics or have been invited to exhibit in “top class” exhibitions. Art snobbery is alive and well in the glass scene as well as in most other areas.

It is not unexpected that glass courses came in for their piece of criticism. Courses now openly promoted on a “make a quick buck basis”. This is not uncommon but then the course organisers and tutors do need to cover their operational costs. The quality of the courses around the country will vary greatly. Often those who attend will do the course(s) and never make any more objects. They have gained “a knowledge” of the processes involved and experienced them hands-on. Some will progress though other courses or through their own experimentation and study. Some of those considered as established artists also promote courses to make a buck. In many ways it is unfortunate that many of the established artists forget their own beginnings and are unwilling to pass on their knowledge and skills to newer artists. Their reasons will vary from not wanting to disclose the “tricks”, processes, or ideas that they now consider “theirs” to just plain wanting to do their own thing.

DLJ is incorrect stating that SAG is producing “a glossy publication that will celebrate where it has come from...”. The book although it will be released to celebrate the 30 years of NZSAG it will be showcasing a snapshot of current work. The idea behind the book is also to help educate the public and artists and

therefore is trying to direct artists to look forward. The 2010 NZSAG conference will also be aiming to look forward. The New Zealand Glass scene has been innovative but needs to continue to move forward.

What needs to happen now? (My views. These may not reflect those of the full NZSAG Committee.)

Artists need to consider and debate the issues raised in the article.

Prices placed on artworks, their reasons for making certain pieces

Consider how experienced artists can mentor newer artists to ensure that the contemporary glass scene thrives and that artists continue to innovate and improve.

NZSAG members need to become involved. Volunteer your skills and experience to help your fellow members. Do not let the burden be shouldered by a few..

The 2010 Conference will provide an opportunity for discussion on how we as a society should advance. There is no room for what I call "art snobbery politics". Everyone needs to be involved and striving to advance glass art.

Write letters to the editor of this newsletter expressing your views. Do not be passive. Get involved!

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New Zealand Society of Artists in Glass

Newsletter 19, November 2009

ArtStation Year Long Glass Course exhibition

Off the Main Road A glass exhibition

Graeme Hitchcock; Janet Cussen; Karin Barr; Louise Beard; Margaret Murray; Michelle Judge; Sam Vrij; Judi Hadfield

Opening Sunday 29 November 11am – 5pm

Saturday 5th and Sunday 6th December 11am – 4pm

597 Glen Murray Rd, Rangiriri

Contact 0274576346

ENFORCING YOUR RIGHTS

Introduction

In previous issues of our Art Law Newsletter we've looked at the many different ways in which protection is provided at law for an artist's rights in the art they create. For instance we've discussed contracts, copyright, moral rights and trade marks all of which in their own way are valuable tools that an artist can employ to protect their work and their livelihood. However, despite the number of ways in which an artist can protect themselves, there are unfortunately always going to be situations that arise where the protection provided for at law is not respected by some people.

This Issue

In this issue of our Art Law Newsletter and continuing in the next, we're going to look at what you should do when you find yourself in the situation where the rights you have at law in the art you create are infringed. We are also going to focus on determining the best legal and practical approach to this kind of situation rather than just looking at your strict legal rights. The Law does not exist in a vacuum and in every case where someone's rights have been infringed it is critical to look at the practical situation as well as the legal standing of both parties. For example, just because the law says you have certain rights does not mean that looking to enforce these rights to the strict letter of the law is always going to be your best approach.

Different Approaches

In any situation issues such as personal and business relationships, the monetary value of the issue at stake, the time, emotional and financial resources that you can devote to dealing with a breach of your rights should all play some role in working out what is the best way for you to proceed with enforcing your rights. For instance, if you take two separate theoretical situations involving two different people where exactly the same rights have been infringed in the same way, the action taken in dealing with this infringement could be quite different depending on the varying ways some of the factors mentioned above apply in each situation to the parties whose rights have been infringed.

First Steps

If you feel that the rights you have in your art have been infringed or compromised by someone your first step should always be to gather as much information and evidence as you can without unnecessarily alerting the supposedly infringing party. There are two reasons for this. Firstly if the supposedly infringing party becomes aware that you are on to them or trying to collect information that may incriminate them, then it is possible that they will do all they can to destroy or conceal the very information you need to prove your rights have been infringed. Sometimes thorough research can also even make you aware of infringing actions the other party is guilty of that you did not even know of in the first place.

No Breach

The second reason for gathering as much information and evidence as you can without alerting the other party is that through gathering this material you may in fact become aware that what has occurred is not in fact a breach of your rights. For example, you may discover more about the basis on which the party took the action in question that you are concerned about that makes it clear their actions do not infringe your rights. You may well even discover further information from your own records which clears the other party of any wrong doing.

Not Guilty

By way of further example, in the many cases of copyright infringement in which we have represented aggrieved artists there have in some instances been information which has subsequently come to light which has cleared the accused party of any wrong doing. In almost all of these cases this information could have been identified much earlier if a more thorough approach had been adopted by the aggrieved party to gathering all relevant information and evidence in the first instance.

Saving Yourself

Another reason in these situations for gathering information without alerting the other party is that if it does prove to be the case that the other party is not as guilty as you initially thought they were, then you have avoided the embarrassment and potential legal action against yourself that could possibly arise if you had charged in on day one accusing the other party of everything under the sun.

Get Advice

Unless the case is 100% black and white and you have an excellent working knowledge of the law in question, the second action that we encourage people to take once they have collected the necessary background material and evidence on the situation, is to get some legal advice on the breach of their rights that they believe has occurred. This means that you once again make very certain your position before you take any action that you may regret later.

Next Time

In the next edition of our Art Law Newsletter we'll continue to look at the best way to deal with infringements of your rights including with respect to how best to make the first approach to the infringing party and also the kind of situation specific factors you have to consider when deciding how far and hard you want to fight for your rights.

Questions?

If you have any queries or questions in respect of the above please don't hesitate david@mclaughlinlaw.co.nz or on 021 630 201 or 09 363 2738.

Courses in any aspect of Glass Art

We often get asked by the general public where they can study Glass art. We are able to tell them about the Artstation, Mairangi Arts Centre and Uxbridge courses in Auckland, Di Tocker in Hamilton but often do not know who else is teaching different aspects of Glass art around the country. If you are teaching Glass Art or know of others teaching aspects of Glass Art please let us know the details of courses, dates etc so that we can have information to give to any who enquire. Some details of the tutors would be useful so that we can have some measure of confidence when we are recommending courses.

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INFORMATION AND DIARY DATES,

EXHIBITIONS,

- **Stoneleigh Sculpture in the Gardens 2009-10**
7 November 2009 - 14 February 2010.
Russell Beck - Todd Butterworth - Bing Dawe - John Edgar - Fiona Garlick - Aiko Groot - Chris Hargreaves - Christine Hellyar - Tui Hobson - Gaye Jurisich - Peter Lange - Barry Lett - Dave McCracken - Phil Neary - **Phil Newbury** - Jamie Pickernell - **Colleen Ryan-Priest** - Jeff Thomson - Sopolemalama Filipe Tohi - Richard Wedekind
- **Milford Galleries – Queenstown**
Glass 09,
21st November – 16th December, 2009
- **Gravel Contemporary Art - Hobson Ave, Kerikeri**
Full Fathom Five
Lee Brogan
6th November to 2nd December
- **Quay Gallery – Ahuriri, Napier**
Trans-form Group Exhibition
Gail Edmonds, Donna Feary, Sue Hawker, Jaymz Edmonds and Lee Brogan
12 November to November 26th
- **Piece Gallery**
'A Red and Green Christmas'
group show featuring Emma Camden, Christine Cathie, Lou Pendergrast-Mathieson, Karen Ellett, David Murray.
14 Nov - 6 Dec. 2009

New Zealand Society of Artists in Glass

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- **Quay Gallery Napier**
 “Trans-form” Contemporary Glass
 12 November – 3rd December 2009
 Group show of Northland Kerikeri Glass Artists Sue Hawker, Lee Brogan
 Jaymz Edmonds, Gail Edmonds and Donna Feary
- **Avid Gallery, 48 Victoria St., Wellington**
 Unfurled'
 New work by Christine Cathie
 11 - 22 November
- **Waiheke Community Art Gallery**
 "Te Iti Kahurangi - The Most Precious One" (Pounamu / Glass Exhibition)
 20th November - 14th December 2009
- **ZeaYou Gallery – Taupo**
 Luscious – New Dancing Girl series
 Carmen Simmonds
 26 Nov to 11 December.
- **Two Rooms – Putiki Rd, Newton**
 La Planète Sauvage
 Elizabeth Thomson
 27 November to 23 December
- **Arterreal Gallery, Sydney**
Cats & Dogs
 2 - 19 December 09
- **Off the Main Road** 597 Glen Murray Rd, Rangiriri
 A glass exhibition by the ArtStation Year Long Glass Course students
 Opening Sunday 29 November 11am – 5pm
 Saturday 5th and Sunday 6th December 11am – 4pm
- **Masterworks Gallery – Ponsonby**
 Intimate
 Mike Crawford, Trudie Kroef, Ben Pearce & John Roy
 3 December to 19 December
- **Black Barn Gallery – Havelock North**
 Glass
 Ann Robinson, Layla Walter & Mike Crawford
 17 December – 17 January
- **The Colonnade Gallery, National Waterfront Museum, Swansea, Wales**
 Saturday October 10th 2009 -January 24th 2010.
 "Gathering Light", The Women's 10th International Glass Workshop- an exhibition of 20
 international women working in glass. This exhibition has been on show at the Centre
 International du Vitrail in Chartres, France from 3 October 2008 - 29 August 2009. It is now
 travelling to Swansea, Wales., www.museumwales.ac.uk/en/swansea
- **Kaipara Coast Sculptural; Gardens 1481 Kaipara Coast Highway**
 Exhibition 2010

- **Sarjeant Gallery, Whanganui**
Looking Glass: Reflecting Ideas.
12 December 2009 to March 14 2010,
- **Lopdell House Gallery, Auckland**
Glass Invitational NZ
Toured by Milford Galleries
Dec 09 - Jan 2010
- **Waitakaruru Sculpture Park, Sculpture-in-the-Park,**
Curated by Rob Garrett,
21st November 2009 – 28th February 2010,
Sponsored by Harkness Henry & Co., ABN AMRO Craigs, KPMG, and Hamilton City Council
- **Waitakaruru Sculpture Park, E:SCAPE Sculpture in the Landscape**
Curated by Sarah Anderson
13th March – 30 May 2010
The Trust is looking for corporate sponsors.

Remember :

If you do not tell me what is on it is likely not to be reported. A simple email with the details is all that is required. I would prefer to put the details in the newsletter than have artists sending me their invitations to distribute.

Images

Someone suggested it would be good to showcase the works being exhibited. I agree but this means someone needs to send me images taken at the exhibitions. The images need to be good quality but they will be reproduced quite small so do not need to be super high resolution. Email me images of exhibitions you have been to or are represented in and then others will get to see what is being shown around the country.

General Contact , Please feel that you can contact me on any NZSAG business and with comments and/or suggestions for the newsletter. As the newsletter is put out every month the deadline for information etc is 15th of the month. If received after the 15th it will be considered for the following month. I would love to have some information from blowers, fusers and slumpers, stained glass artists, neon artists, architectural glass artists, framewokers and cold workers as well as others interested in, collecting or working in glass

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NZSAG, PO Box 68805, Newton, AUCKLAND

Brian Chrystall, President, Newsletter Editor,